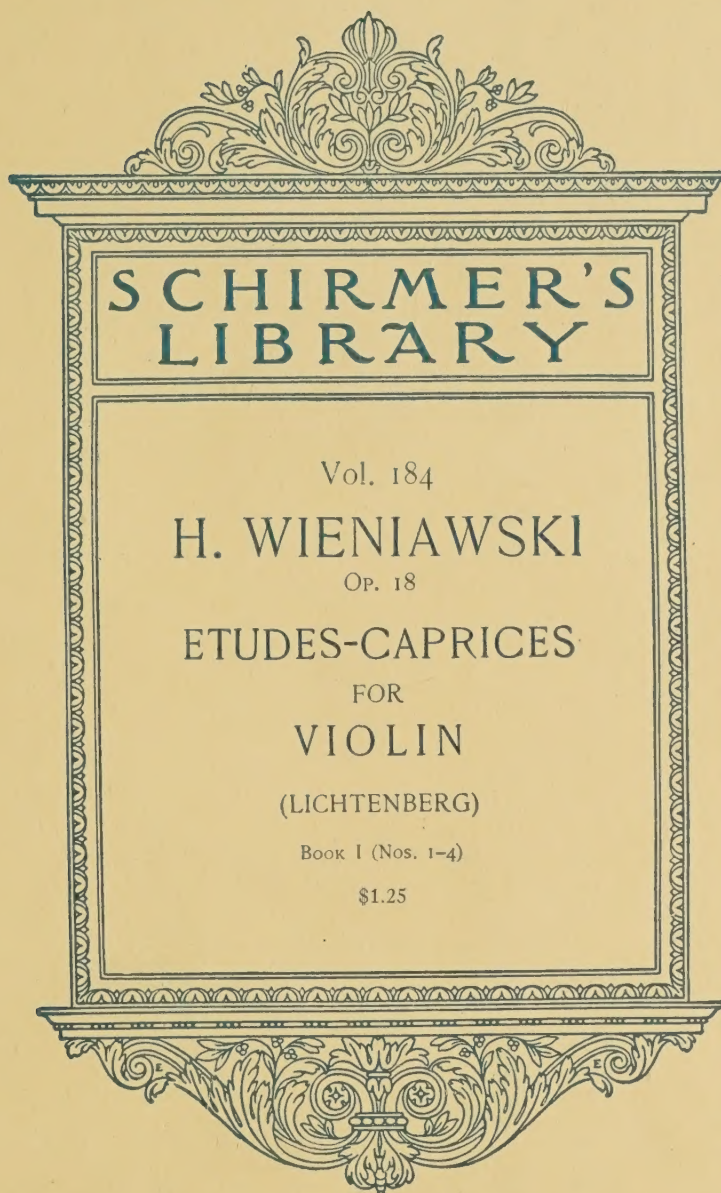



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Wieniawski, Henri
[Etudes-caprices, violin,
op. 18]
Etudes-caprices
v.1

M
287
W53
op.18
v.1





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Vols. 184, 185

HENRI WIENIAWSKI

Op. 18

ETUDES-CAPRICES

FOR

VIOLIN

WITH A SECOND VIOLIN

IN TWO BOOKS

EDITED AND FINGERED

BY

LEOPOLD LICHTENBERG

WITH A BIOGRAPHICAL SKETCH OF THE AUTHOR

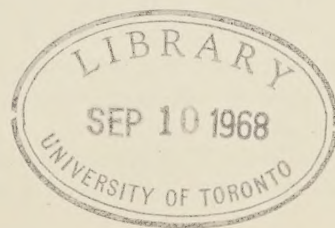
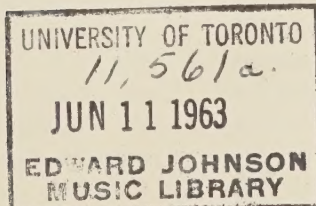
BY

RICHARD ALDRICH

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HENRI WIENIAWSKI



MUSIC has drawn from the Slavonic races some of the greatest talents that have enriched it in modern times. Both as composers and as performers the representatives of these races have profoundly affected the recent development of the art. A passionate impetu-

osity of temperament that carries all before it is the salient characteristic of the Slav. It was never more remarkably shown than in the art of Henri Wieniawski, one of the greatest of that remarkable group of violinists that made notable the middle and later years of the nineteenth century. He was the most distinguished pupil of Massart, of the Paris Conservatoire. Hence, for those who like to trace back the lineage and tradition of the chief exemplars of modern technique, Wieniawski is not, strictly speaking, a product of the great French and Belgian schools of playing, for all his training in the great Paris institution; but through Massart, who was a pupil of Rudolf Kreutzer, he traces his art back to the influences of the Stamitzes of Mannheim. Be that as it may, the style and artistic ideals of an artist of such intense individuality and fiery Polish blood as Wieniawski were bound to be his own, and he soon proved it so.

There have been few great musicians who have not been "wonder children." This is as true in the case of great virtuosos as in that of great composers. Wieniawski was no exception. Born in Lublin, Poland, on July 10, 1835, he was the son of a physician. His mother was a sister of Edouard Wolff, a Polish composer and pianist enjoying considerable repute in Paris as a compatriot of Chopin, whose style his is said to have resembled. He took up his abode in that city in the year of his nephew's birth, and when, in the course of eight years, the latter had made it certain that he possessed an altogether remarkable talent for music, the way was open for him to take advantage of all that Paris could offer for its development.

The little Wieniawski was taken to the Conservatoire, where Massart was so struck with his

extraordinary gifts, that he secured his admission as a pupil in 1843—a privilege for which, at that time, a foreigner had to secure the official sanction of the Minister of the Interior.

His talent is described as "prodigious," his progress "unprecedented." In three years he won the first prize for the violin—at the age of eleven! And it is one of the traditions of the Conservatoire that this remarkable child manifested considerable disgust because he had gained this distinction so soon. Well he might have, for it meant his speedy embarkation on the stormy and troubled sea of a virtuoso's career. In 1848—he was then thirteen—his mother took him to Russia for a series of public concerts, and there, at St. Petersburg and Moscow, he made his first appearances. But on the return to Paris next year, the parental authority was wise enough to put him back into the Conservatoire for further study. He took up harmony and the theoretical branches, winning an honorable mention in 1850.

Thereupon he started forth again on the virtuoso's career, this time playing in Russia and his native Poland with his talented but considerably less distinguished brother Joseph, the pianist. His reputation rose by leaps and bounds, as he appeared with steadily increasing success in the principal towns of France, Germany, England and the Netherlands. He was already recognized by authoritative critics as one of the most accomplished virtuosos of his time, one of the most brilliant and dazzling in his technical powers. In 1860 he was made solo violinist to the Czar of Russia, a position that required his residence in that country; and for the next twelve years his public appearances rarely took place outside of it.

In 1872 he started with Anton Rubinstein on that famous artistic pilgrimage to the United States that produced so profound an impression upon the musical life of this country. They travelled together, giving concerts jointly in many cities of the East and Middle West, until Rubinstein, to whom, as is well known, the whole expedition was an artistic misery, went back to Europe. He left Wieniawski to continue his travels alone as far as the Pacific coast.

On his return to Europe in 1874, Wieniawski was offered the post of violin professor at the

Brussels Conservatoire, an institution in which the professorship of the violin has always been occupied by an illustrious practitioner of it. Wieniawski had the honor of succeeding Vieuxtemps in the position. But, like so many virtuosos of his stamp, he had a *Wanderlust*, a yearning to travel; he was uneasy in the restrictions of his professorial duties, and in a few years we find him again engaged in public concerts and *tournées*. It was not for long. His health was already failing when he left the Conservatoire in 1877. In 1880 he broke down at Odessa; he was conveyed to Moscow, where his death followed on April 2, 1880.

Wieniawski's talent lay chiefly in the exploitation of the brilliant technique of the violin, in which he has had few equals. Moreover, his tone was of fascinating beauty and sympathetic quality. He played most frequently his own compositions, which have become exemplars of the brilliant style of writing for the instrument. These are still much prized by violinists for their extreme effectiveness, their "gratefulness" in the hands of players of advanced technical powers. His works include two concertos, and several fantasias and studies. The fantasie on airs from "Faust" is universally known; and almost equally popular is that on Russian airs.

RICHARD ALDRICH.

Etudes - Caprices.

□ Down Bow.
 ∇ Up Bow.

H. WIENIAWSKI. Op. 18, Book I.

Moderato.

With a full and even tone.

1.

dim. p dolce

cresc. - sf

cresc. - sf

con anima

con fuoco

ff pesante

sul G. D.

pp martelé at the point.

pp

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First system of musical notation. The right hand features a series of ornaments (V) and a melodic line with various accidentals and dynamics including *p* and *pp*. The left hand has a sustained bass note. A *ritard.* marking is present above the right hand.

Allegro moderato.

martelé.— The last 32nd well accentuated.

Second system of musical notation. The right hand begins with a *p cantabile* section, followed by *sf* (sforzando) accents. The left hand has a sustained bass note. The system concludes with a *sf* accent.

Third system of musical notation. The right hand continues the *p cantabile* section with *sf* accents. The left hand has a sustained bass note.

Fourth system of musical notation. The right hand continues the *p cantabile* section with *sf* accents. The left hand has a sustained bass note. A *sul G* marking is present above the right hand.

Fifth system of musical notation. The right hand continues the *p cantabile* section with *sf* accents. The left hand has a sustained bass note.

This page of musical notation consists of five systems, each with a grand staff (treble and bass clefs). The music is written in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The notation includes various musical elements such as eighth-note runs, sixteenth-note passages, and dynamic markings.

The first system shows a complex melodic line in the right hand with many beamed eighth notes, while the left hand provides a harmonic accompaniment with quarter and eighth notes.

The second system includes the marking "pos." above the right hand and "p. dolce" below the left hand. The right hand features a triplet of eighth notes and a sixteenth-note run.

The third system continues the melodic development in the right hand, with the left hand playing a more active role with eighth-note patterns.

The fourth system shows a continuation of the melodic themes, with the right hand featuring a sixteenth-note run and the left hand providing a steady accompaniment.

The fifth system begins with the marking "vigoroso" above the right hand, indicating a change in tempo or character. It features a forte (*sf*) dynamic and a sixteenth-note run.

ff *con fuoco* *sul D. E* *sf* *4th pos.* *1st pos.*

sf *sf*

sf *p* *mf* *p dolce* *3d pos.*

First system of musical notation. The right hand features a complex melodic line with many sixteenth notes, including triplets and a final group of four notes. The left hand provides a simple harmonic accompaniment with a few notes and rests.

Second system of musical notation. The right hand continues the melodic development with dynamic markings *p poco a poco cresc.* and includes a section labeled "2nd pos." with a repeat sign. The left hand has a few notes and rests.

Third system of musical notation. The right hand features a series of accented sixteenth-note chords, with the dynamic *fff* (fortississimo) repeated four times. The left hand has a few notes and rests.

Fourth system of musical notation. The right hand continues with accented sixteenth-note figures. The left hand has a few notes and rests.

Fifth system of musical notation. The right hand features a series of accented sixteenth-note chords. The left hand has a few notes and rests. The system concludes with the tempo marking *Tempo I.* and the dynamic *p* (piano). Below the system, the word *cantabile* is written.

First system of musical notation. The right hand features a series of sixteenth-note runs and chords, with some notes marked with accents (>). The left hand provides a harmonic accompaniment with a few notes and a whole note chord.

Second system of musical notation. The right hand continues with sixteenth-note runs and chords, including some triplets. The left hand has a few notes and a whole note chord.

Third system of musical notation. The right hand features sixteenth-note runs and chords, with some notes marked with accents (>). The left hand has a few notes and a whole note chord.

Fourth system of musical notation. The right hand continues with sixteenth-note runs and chords, including some triplets. The left hand has a few notes and a whole note chord.

Fifth system of musical notation. The right hand features sixteenth-note runs and chords, with some notes marked with accents (>). The left hand has a few notes and a whole note chord. The system concludes with the instruction *diminuendo* and the dynamic marking *pp* (pianissimo).

Andante.
con espressione

2. *sotto voce*

f *p* *ritard.* *a tempo*

sul A. *sul A.* *pp* *poco rit.*

ten. *ten.* *ten.* *ten.* *espress.* *ten.* *sul D.* *a tempo* *ten.* *ten.* *ten.* *ten.* *ten.*

rit. sempre *sul D.* *P dolce a tempo*

f *p* *ritard.* *nut* *ff* *largamente e sostenuto* *ff* *ritard.* *sul D.A.* *nut* *p* *tranquillo e scherzando* *p* *whole bow* *whole bow* *half bow* *p* *dolcissimo* *accelerando* *passionato* *f* *passionato* *dim. ritard.*

ten. ten.

p a tempo

p dolce

p

f

p

p

Agitato e vigoroso.

f

f

sul D. A -

sul D. A -

First system of the musical score. It features a treble and bass staff. The treble staff has a melodic line with triplets and slurs, marked with 'V' and '3'. The bass staff has a supporting line with slurs and triplets. The key signature has two flats (B-flat and E-flat). The time signature is 3/4.

Tempo I.

*ritard.**p**p dolce*

Second system of the musical score. It continues the melodic and harmonic development. The treble staff has a melodic line with slurs and triplets. The bass staff has a supporting line with slurs and triplets. The key signature has two flats (B-flat and E-flat). The time signature is 3/4.

ten. cantabile

Third system of the musical score. It features a treble and bass staff. The treble staff has a melodic line with slurs and triplets. The bass staff has a supporting line with slurs and triplets. The key signature has two flats (B-flat and E-flat). The time signature is 3/4.

*appassionato**ten. cantabile**accelerando**ritard.*

Fourth system of the musical score. It features a treble and bass staff. The treble staff has a melodic line with slurs and triplets. The bass staff has a supporting line with slurs and triplets. The key signature has two flats (B-flat and E-flat). The time signature is 3/4.

pos.

sul A -

Molto andante.

*accelerando**pp**pizz.*

arco

Fifth system of the musical score. It features a treble and bass staff. The treble staff has a melodic line with slurs and triplets. The bass staff has a supporting line with slurs and triplets. The key signature has two flats (B-flat and E-flat). The time signature is 3/4.

Allegro moderato.

3. *f*

sf *sf* *sf* *sf*

pizz.

V *arco* *p*

f

sul A

sul A

f *f* *f* *f*

Detailed description of the musical score: The score is for a piano piece in G major (one sharp) and 3/4 time. It is divided into five systems. The first system is marked '3.' and 'f'. It features a right-hand melody with triplets and slurs, and a left-hand accompaniment with eighth notes and rests. The second system has 'arco' and 'p' markings. The right-hand melody continues with slurs and accents, while the left hand plays a simple harmonic accompaniment. The third system has 'f' and 'sul A' markings. The right-hand melody has a forte dynamic and a 'sul A' marking. The left hand continues with a similar accompaniment. The fourth system has 'sul A' marking. The right-hand melody has a 'sul A' marking. The left hand continues with a similar accompaniment. The fifth system has 'f' markings. The right-hand melody has a forte dynamic and a 'sul A' marking. The left hand continues with a similar accompaniment.

First system of musical notation. The right hand features a series of sixteenth-note runs, each starting with a 'V' (vibrato) marking and an accent (>). The left hand provides a harmonic accompaniment with chords and single notes, also marked with an accent (>). The key signature has two sharps (F# and C#).

Second system of musical notation. The right hand continues with complex sixteenth-note patterns, including triplets and groups of four, with various fingerings indicated. The left hand has a long, sustained note in the first measure, followed by a few notes in the second measure.

Third system of musical notation. The right hand begins with a piano (*p*) dynamic and features sixteenth-note runs with fingerings. The left hand has a few notes, including a triplet. The system concludes with a 'pizz.' (pizzicato) marking in the right hand.

Fourth system of musical notation. The right hand has sixteenth-note runs with fingerings. The left hand is marked 'arco' (arco) and contains a few notes. The system ends with a 'V' (vibrato) marking in the right hand.

Fifth system of musical notation. The right hand features sixteenth-note runs with fingerings. The left hand has a few notes. The system concludes with a forte (*f*) dynamic marking in the right hand.

First system of musical notation. The upper staff features a complex melodic line with multiple triplets and sixteenth-note runs, marked with fingerings (1-4) and accents. The lower staff provides harmonic support with chords and single notes, including a 'V' marking.

Second system of musical notation. The upper staff continues the melodic development with triplets and sixteenth-note patterns. The lower staff includes a vocal line with the lyrics "sul A E _ _ A _ _" and a piano accompaniment with a "pizz." (pizzicato) marking.

Third system of musical notation. The upper staff features a series of sixteenth-note runs marked with *f* (forte) and accents. The lower staff includes a section marked "arco" (arco) and a piano accompaniment marked with *p* (piano).

Fourth system of musical notation. The upper staff continues with sixteenth-note runs marked with *f* and accents. The lower staff provides harmonic support with chords and single notes.

Fifth system of musical notation. The upper staff features a melodic line marked with *f* and accents, followed by a section marked "tranquillo" (tranquillo). The lower staff includes a section marked *ff* (fortissimo) and a piano accompaniment marked with *f*.

First system of musical notation. The right hand features a series of rapid sixteenth-note passages with slurs and accents. The left hand provides a harmonic accompaniment with sustained notes and some movement.

Second system of musical notation. The right hand continues with intricate sixteenth-note patterns. The left hand has a section marked *pos. p* (piano position, piano) and a *V* (Vivace) section.

Grazioso e molto legato.

Third system of musical notation. The right hand shows complex sixteenth-note figures with slurs and fingerings. The left hand includes a *pos.* (piano position) section and a *V* (Vivace) section.

Fourth system of musical notation. The right hand continues with rapid sixteenth-note passages. The left hand features a section marked *ten.* (tenuto).

Fifth system of musical notation. The right hand includes a section marked *f* (forte) and *ten.* (tenuto). The left hand has a *cresc.* (crescendo) section and a *V* (Vivace) section.

ten. sul A E

ten. sul A E _ _ A _ _

16

f

ten.

ten.

ten.

ten.

pizz.

arco

f

4.

p
spiccato

cresc.

f *p*

pp
pizz.

pp

sul G

f *con fuoco*

N.B. The notes marked with a dot should be played (*Spiccato*) in the middle of the bow; the others with a sustained *Détaché*.

pos. - - - - - sul G -

p *f* *p* *f* *p* *ff*

p arco

p *f* *p*

p *f* *p* *f* *p* *f* *p* *f* *f* *p* *f* *p* *f*

p

p *f* *p* *f* *p* *f* *p* *f* *f* *p*

cresc. *ff* pizz.

poco a poco di - mi - nu - en - do

First system of musical notation. The upper staff features a series of sixteenth-note chords with accents, marked *p* and *pp*. The lower staff has a whole note chord marked *p arco*.

Second system of musical notation. The upper staff continues with sixteenth-note chords and accents, marked *p*. The lower staff consists of eighth notes with rests, marked *p*.

Third system of musical notation. The upper staff has sixteenth-note chords with accents, marked *pizz.* and *arco*. The lower staff has eighth notes with rests, marked *pizz.*.

Fourth system of musical notation. The upper staff features sixteenth-note chords with accents, marked *pizz.* and *ff*. The lower staff has eighth notes with rests, marked *pizz.*.

Fifth system of musical notation. The upper staff has sixteenth-note chords with accents, marked *p*, *f*, *p*, and *ff*. The lower staff has eighth notes with rests, marked *p arco*.

pos.

First system of musical notation. The right hand features a series of sixteenth-note runs with accents and slurs, marked with dynamics *p*, *f*, and *p*. The left hand has a few notes with accents, marked with *p*. The system concludes with a double bar line.

Second system of musical notation. The right hand continues with sixteenth-note runs, marked with alternating *p* and *f* dynamics. The left hand has a series of eighth-note chords, also marked with *p* and *f*. The system concludes with a double bar line.

Third system of musical notation. The right hand features sixteenth-note runs with accents, marked with *p* and *f*. The left hand has a series of eighth-note chords, marked with *p*. The system concludes with a double bar line.

Fourth system of musical notation. The right hand features a series of sixteenth-note runs with accents, marked with *ff*. The left hand has a series of eighth-note chords, marked with *pizz.* and *f*. The system concludes with a double bar line.

Fifth system of musical notation. The right hand features a series of sixteenth-note runs with accents, marked with *dimin.*, *p*, and *f*. The left hand has a series of eighth-note chords, marked with *arco* and *f*. The system concludes with a double bar line.

This page of musical notation consists of five systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** The first system shows a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. There are accents (>) over several notes in the treble staff.
- System 2:** The second system features a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. There are accents (>) over several notes in the treble staff. The dynamic marking *ff* (fortissimo) appears in both staves.
- System 3:** The third system shows a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. There are accents (>) over several notes in the treble staff. The dynamic marking *p* (piano) appears in the bass staff, along with the instruction *pizz.* (pizzicato).
- System 4:** The fourth system features a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. There are accents (>) over several notes in the treble staff. The dynamic marking *f* (forte) appears in the treble staff, along with the instruction *arco* (arco).
- System 5:** The fifth system shows a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. There are accents (>) over several notes in the treble staff. The dynamic marking *p* (piano) appears in the bass staff, along with the instruction *pizz.* (pizzicato).

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